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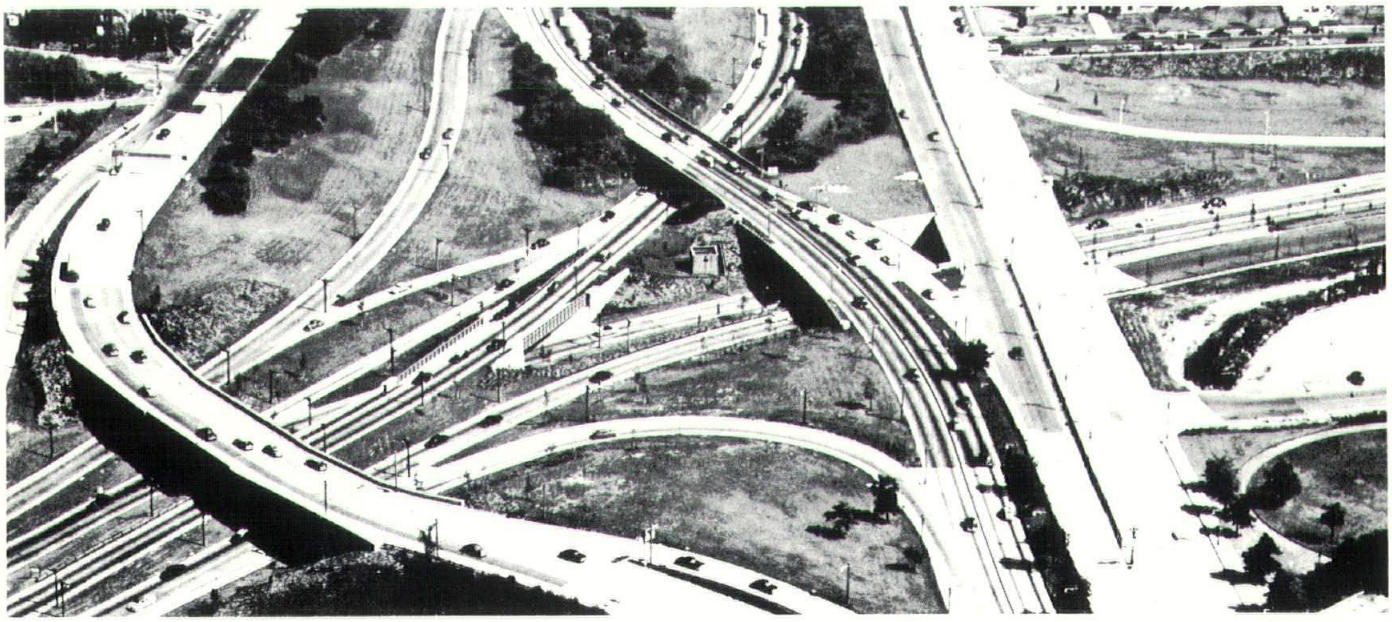

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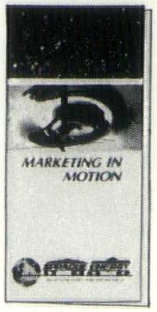

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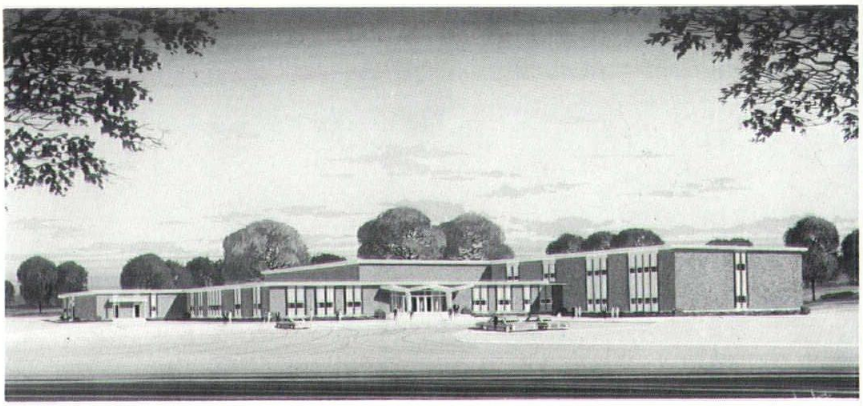

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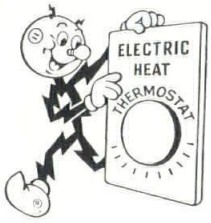

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FRONT COVER: One section of the model for the New England Center for Continuing Education to be built at the University of New Hampshire. Designed by William L. Pereira and Associates of Los Angeles, the first phase of construction will begin in Spring 1967. The nine-story structures at left are residence halls, while partially shown at right are the classroom and seminar buildings. GRANITE STATE ARCHITECT will present a special article including floor and site plans and photographs in a forthcoming issue. U.N.H. Photo Service.

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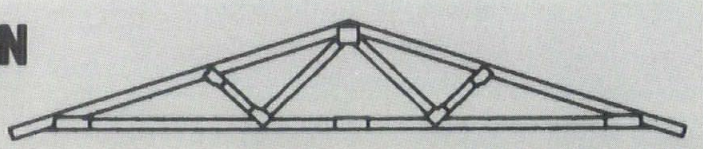

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Notes And Comments

PEOPLE used to think of urban renewal as a potential metropolitan project – a necessary part of growth in New York, Chicago, or Detroit – but currently some type of renewal program is in progress, under discussion, or debate in most of New Hampshire's cities, and it is probable that in the near future, all of the state's larger communities will have to consider the subject.

On May 20, the AIA Chapter sponsored a meeting in Concord with registered architect Charles G. Hilgenhurst, Director of Design Review for the Boston Redevelopment Authority. Hilgenhurst, a mechanical engineering graduate of Cornell University with a Masters in Architecture from Princeton, was a member of the Architects Collaborative from 1959 to 1962. In the latter year he joined the BRA where his duties include the coordination of all BRA architectural contracts and building activity.

Speaking briefly, Hilgenhurst outlined what he considered the steps for a satisfactory outcome of urban renewal. Working with people—Boston's formula— is a prime factor: "If it is going to be successful there must be a community effort," he explained. "Forward-looking government leaders should make the initial step. President Johnson has warned that within the next forty years United States' cities will double in size and population; it is important that leaders be aware of this and seek the solutions early."

"If government executives are to initiate the program, it is equally important that responsible members of the community support it," Mr. Hilgenhurst said. "Bankers, realtors, and other businessmen must get behind the program if it is going to work, and they must be willing to take time . . ." Hilgenhurst stressed the need for continuing support at this level. The difficulty lies with the temporary cut in profit margin that causes narrow-sighted businessmen

(Continued on Page 29)

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Claremont Nursing Home

Claremont, New Hampshire

Building was oriented towards solar travel giving each room sunlight during a part of each day. Ramp at end of wing is for ambulatory patients.

Architect — W. Brooke Fleck

General Contractor — Douglas Page Construction Co.

Photographer — Walt St. Clair

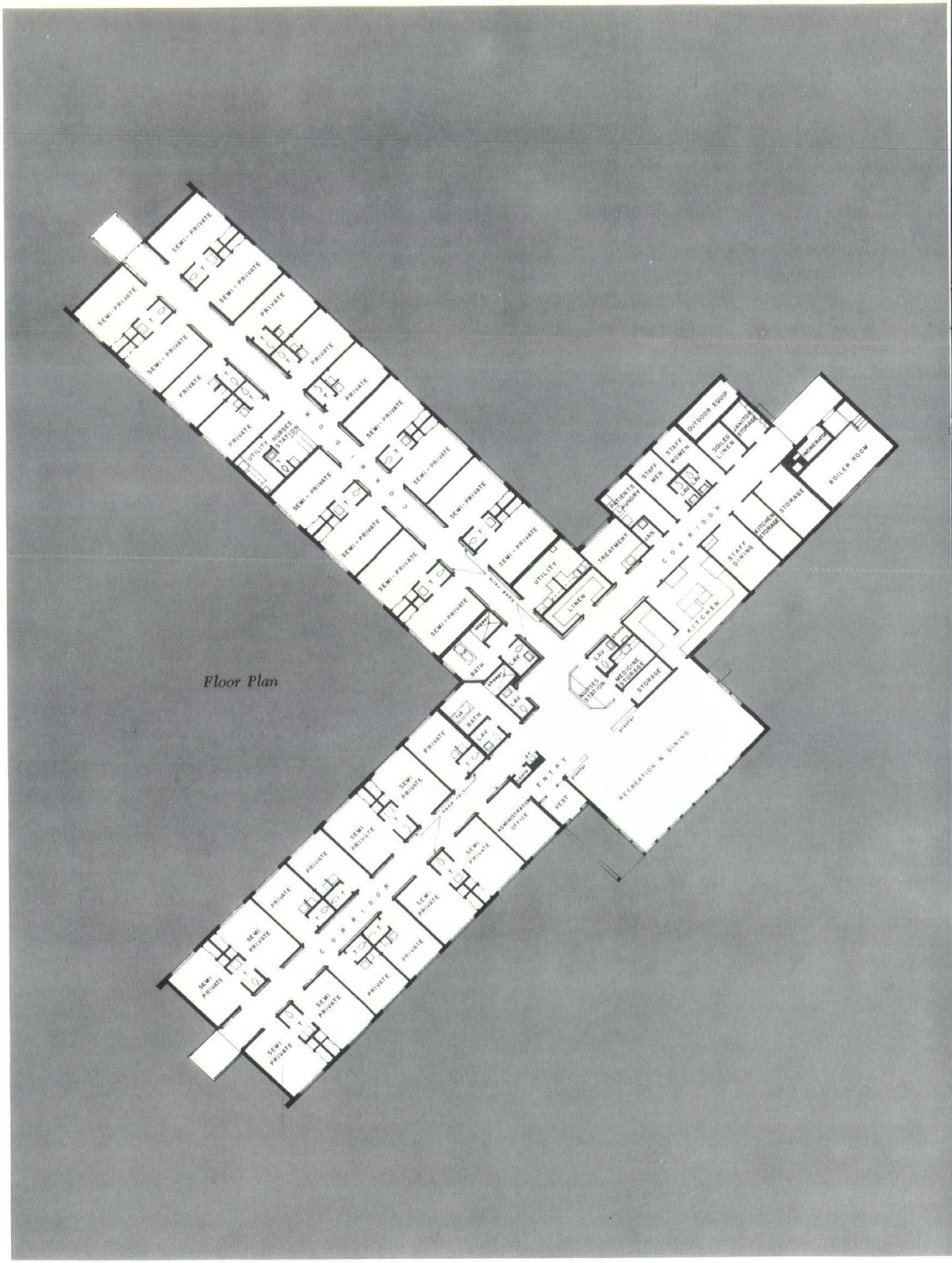
Combination recreation-dining room has large windows for bright interior. Service wing extends at right, while main entrance is to the left.

Cathedral ceiling in recreation-dining room provides home-like atmosphere for patients. Dining room is at left.

THE elimination of the clinical atmosphere is one of the basic considerations in modern nursing home design. The residents of these buildings are primarily long-term cases and both architect and owner attempt to create conditions as near the private home environment as possible.

This concept was basic in the construction of the Claremont Nursing Home. Architect Edward C. Lewis of the office of W. Brooke Fleck A.I.A., Hanover, N. H., oriented the building to take advantage of sun travel and used large windows for a bright interior and a pleasant view. The owners installed colonial maple furnishings of a style common to any home. The dining-recreation room of the one-story building has a high cathedral ceiling with exposed beams and large windows on three sides.

Since the building was financed by FHA and had to meet the regulations of the State Bureau of Hospitals, certain dimensions and design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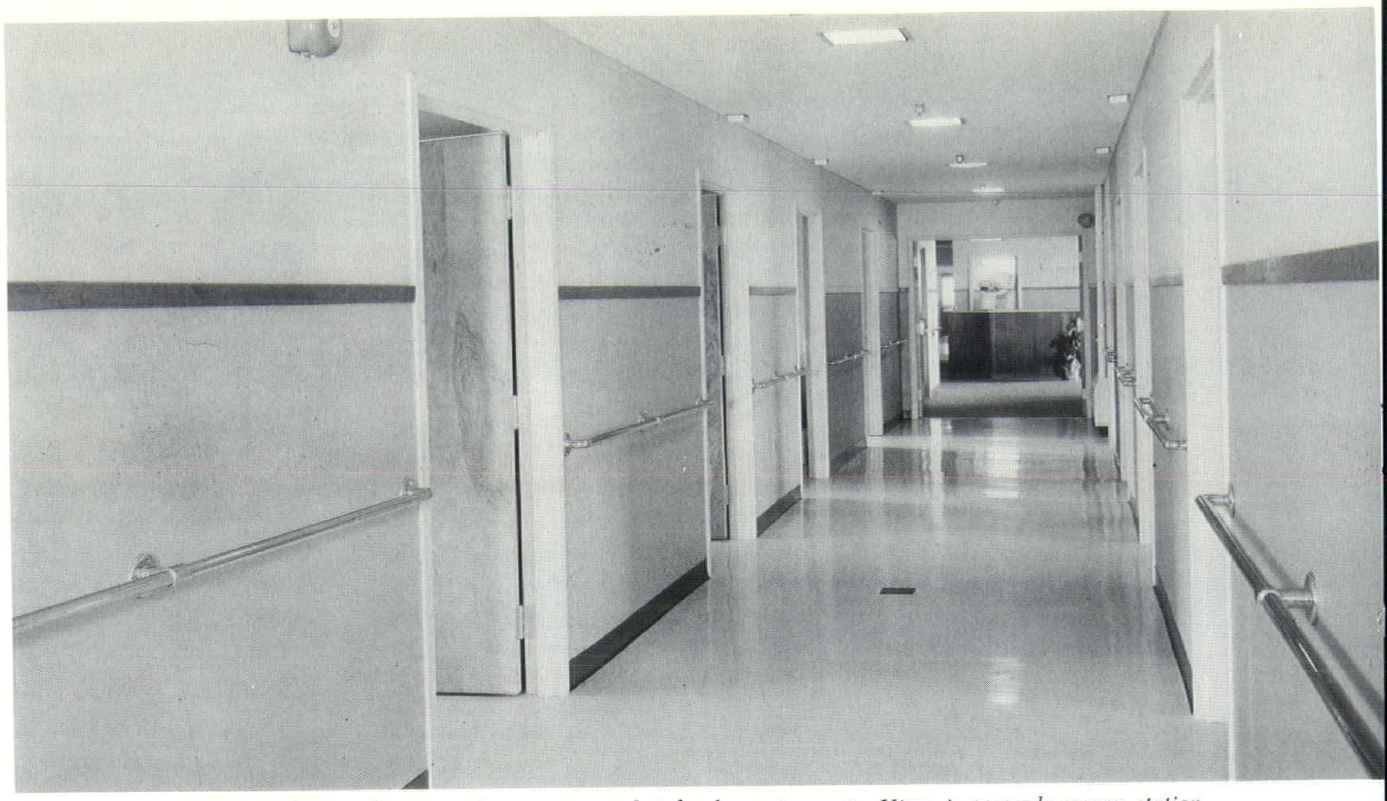
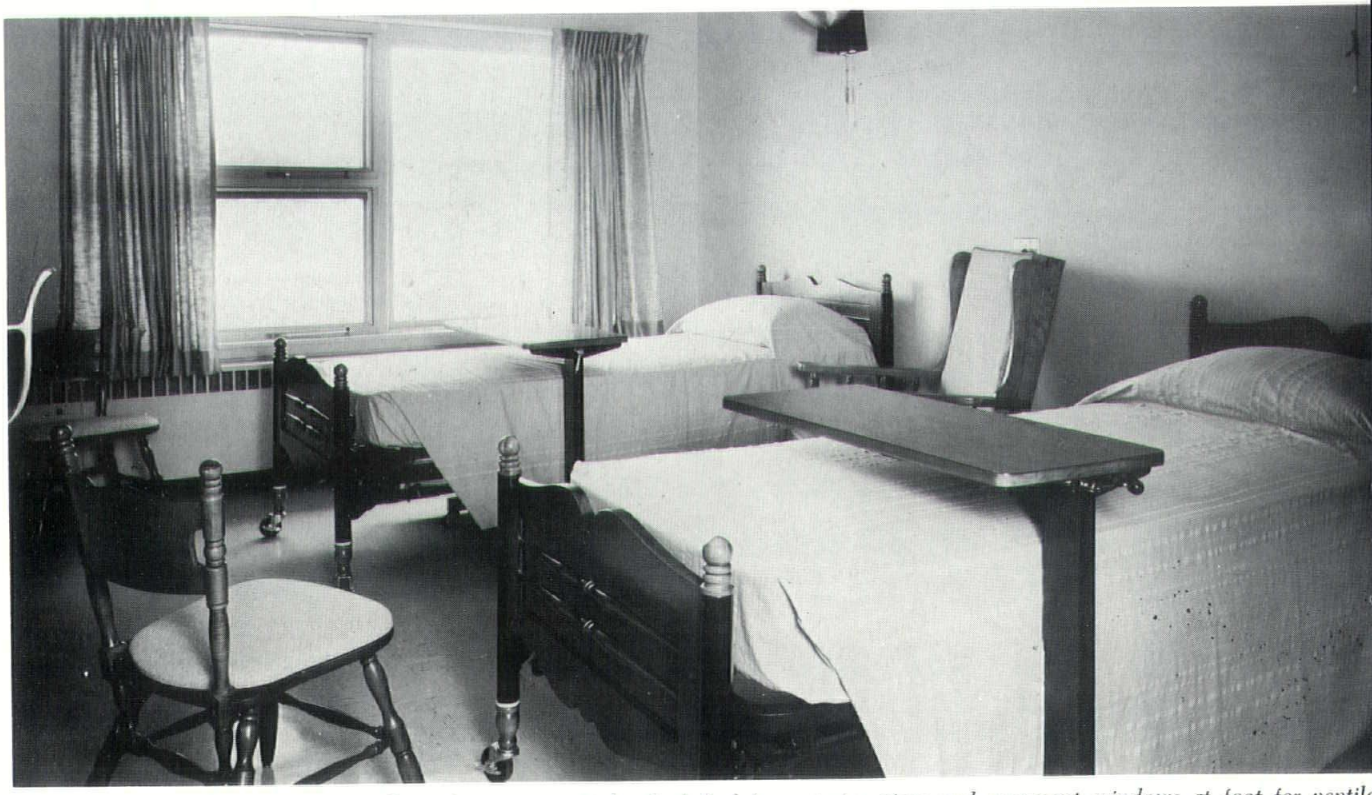
Floor Plan

Nurses on duty look straight ahead or to their right to view the length of each patient wing.



Corridors were constructed according to strictest state and federal requirements. View is towards nurses station.



Window modules in patient rooms have large panes at head of bed for exterior view and casement windows at foot for ventilation.

characteristics were required, and in all cases, the architect selected the strictest regulations to insure meeting the provisions of both agencies.

The building is essentially T-shaped with the lobby, nurses station and dining-recreation room at the center. To the left of the lobby, extending in a southeasterly direction, is one patient wing, while at right angles to it is the second patient wing, facing the southwest. The service area extends to the right of the lobby.

The nurses' station is conveniently located so that personnel may view the length of both patient corridors. The call system rings in the station and also connects to a light over each patient's room. Behind the station is a half bath, medical supply

(Continued on Page 30)

Maple furnishings help to alleviate clinical appearance in the dining-recreation room. Nurses station is behind right planter.

Angle of the patient wings bisects due south, creating a sun trap for the ambulatory area which is outlined by shrubs at left.

West Lebanon Branch Bank

West Lebanon, New Hampshire

Architect — Frank J. Barrett

General Contractor — R. E. Bean Construction Co., Inc.

Photographer — Eric M. Sanford

THE centrally located site of a former grammar school was selected by officials of the National Bank of Lebanon for their new West Lebanon office. Architect Frank J. Barrett of Hanover incorporated part of the school's excavation for a basement providing space for storage, utilities, restrooms and a large unfinished area which might be developed into a community meeting room.

Supporting columns, set away from the wall on the north side, plus planters worked into the design, break up the box-like exterior of the thirty by forty foot structure. A generous roof overhang heightens the appearance and protects the building, particularly the drive-up window, from the elements.

The interior of the bank has a large public space separated from the work areas by a banking counter with four teller stations. A coupon booth in the northeast corner is adjacent to the general manager's office. The rear entrance can be used independently of the bank facilities for easy access to the basement utilities or the potential community meeting room.

Materials with a warm and inviting quality were selected for the construction. The exterior and interior walls are sandstruck brick and stained redwood while Vermont slate was used for the floor in the public space, with vinyl asbestos tile in other areas.

The flat roof of built-up tar and gravel is supported by four laminated beams which extend north-south through the building and support the overhang. They are exposed on the interior with acoustical tile on the ceiling bays.

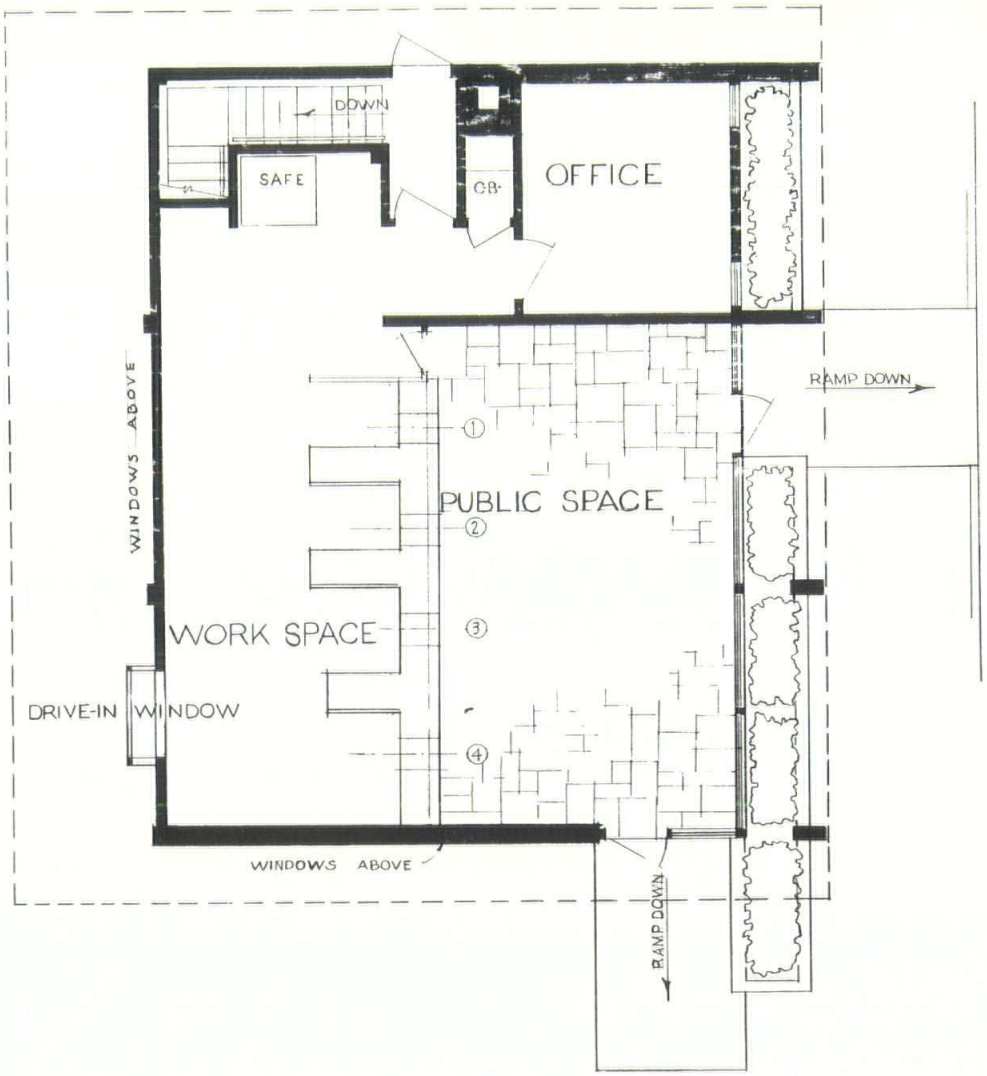
The door and window trim is aluminum in the main section of the bank with wooden casement windows in the manager's office. Large, full-length windows provide a bright interior in the public space, but smaller modules were used in the work areas to allow counter space along the walls.

The safe, drive-in window and other special equipment for the $44,222 bank was furnished by the LeFebure Corporation.

Large teller stations provide plenty of work space.

Opposite page:

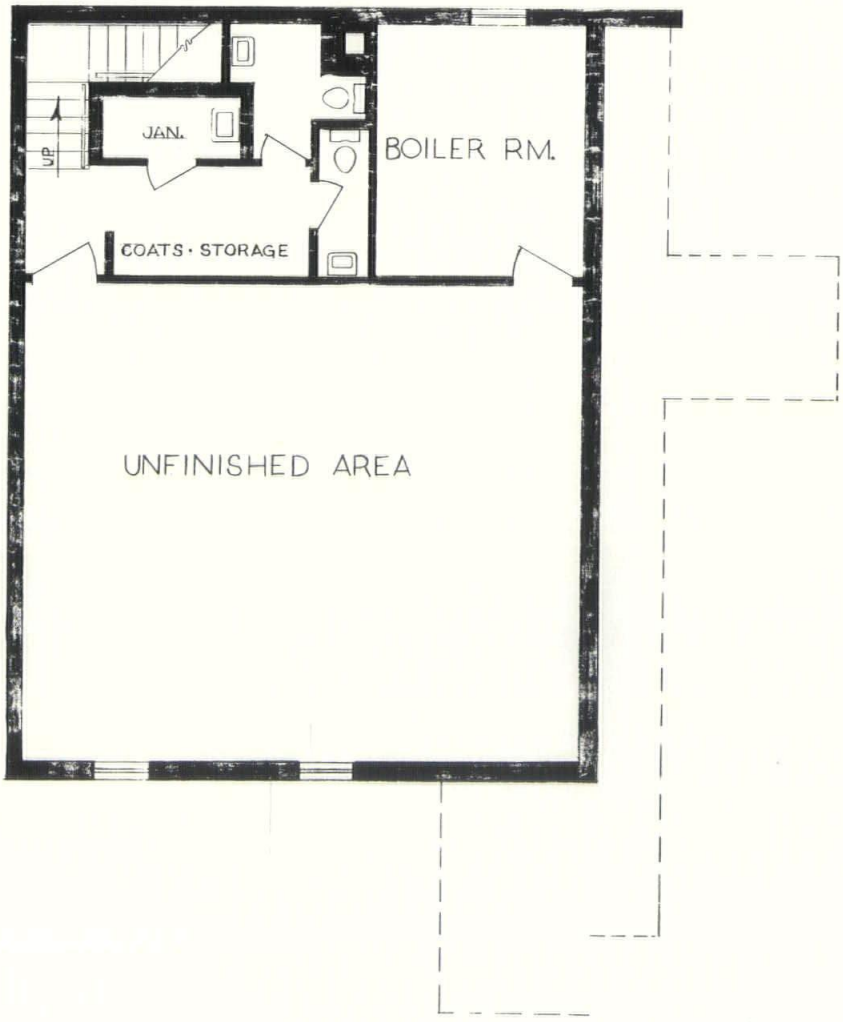
Planters and supporting columns break up the exterior design of the box-like structure.



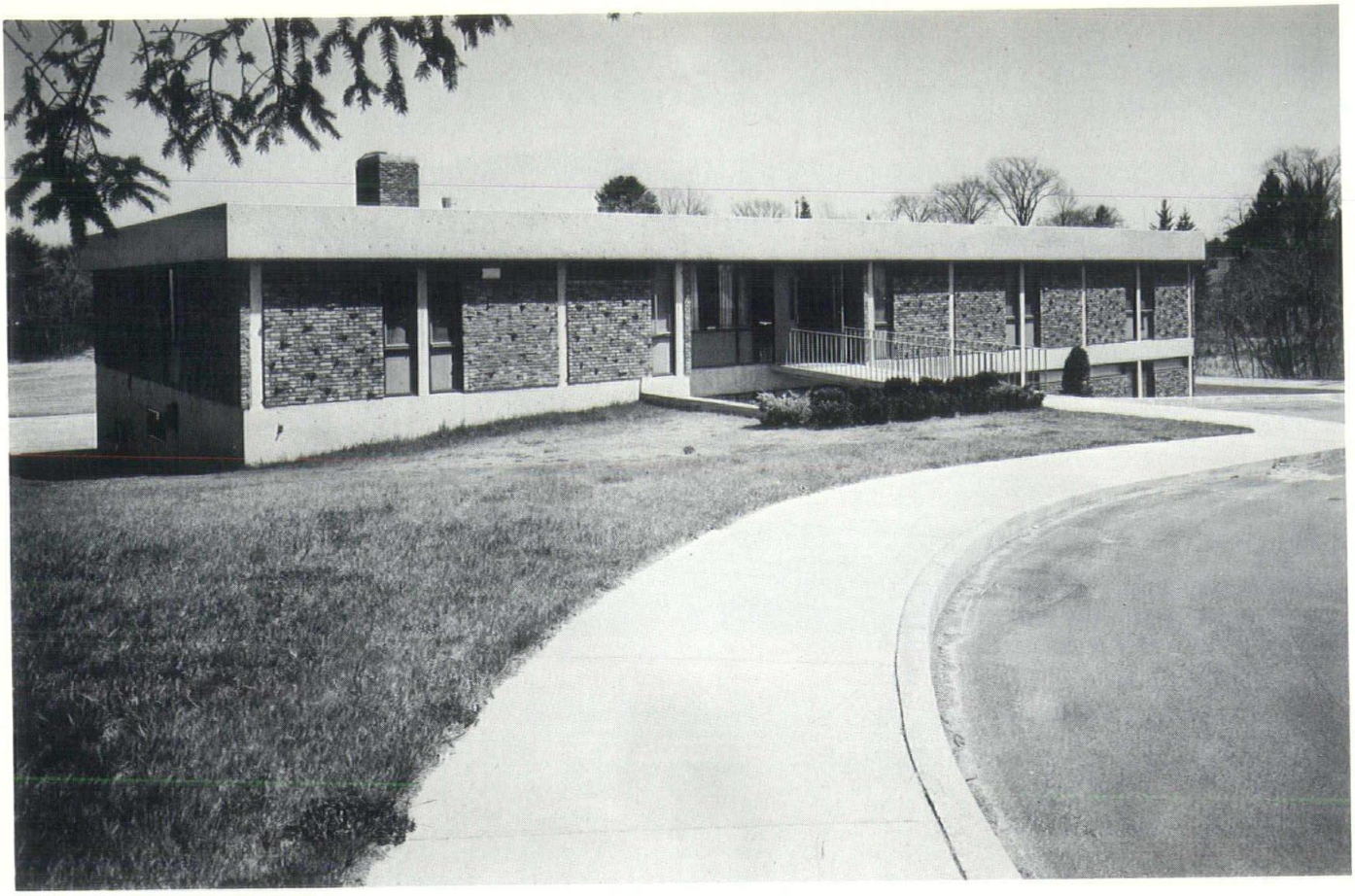
First Floor Plan

Vermont slate paves the floor of the large public space.

Generous roof overhang protects the drive-up window from the elements.



Basement Floor Plan



Exeter Clinic

Exeter, New Hampshire

Architect — Carter and Woodruff

General Contractor — Blanchard Stebbins

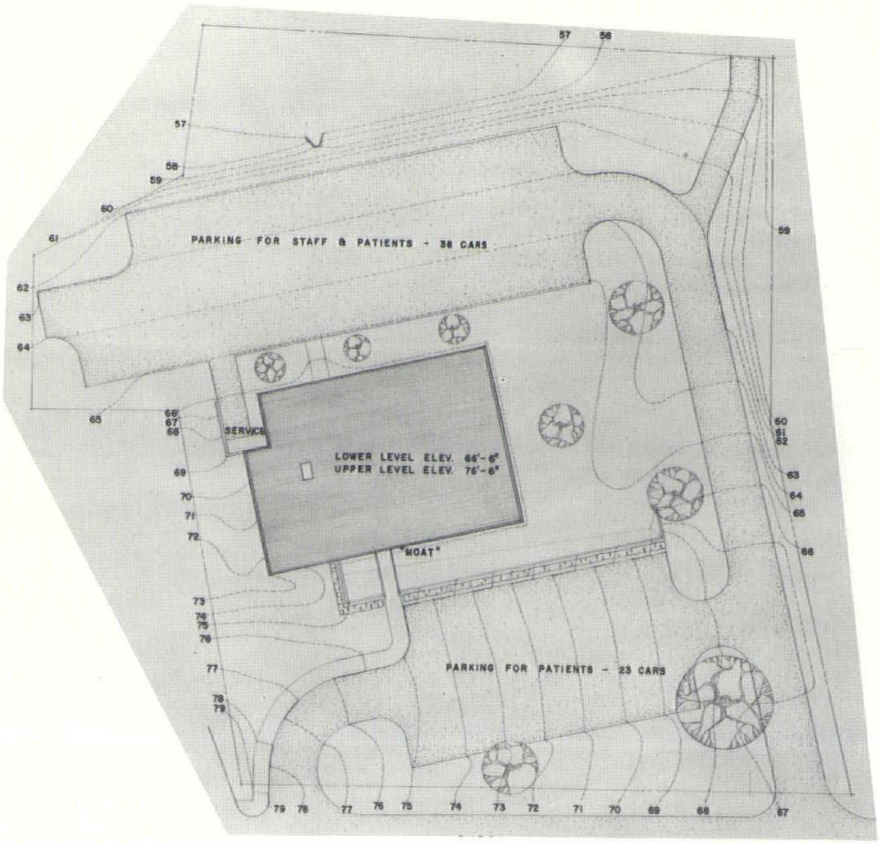
Photographer — Douglas Armsden

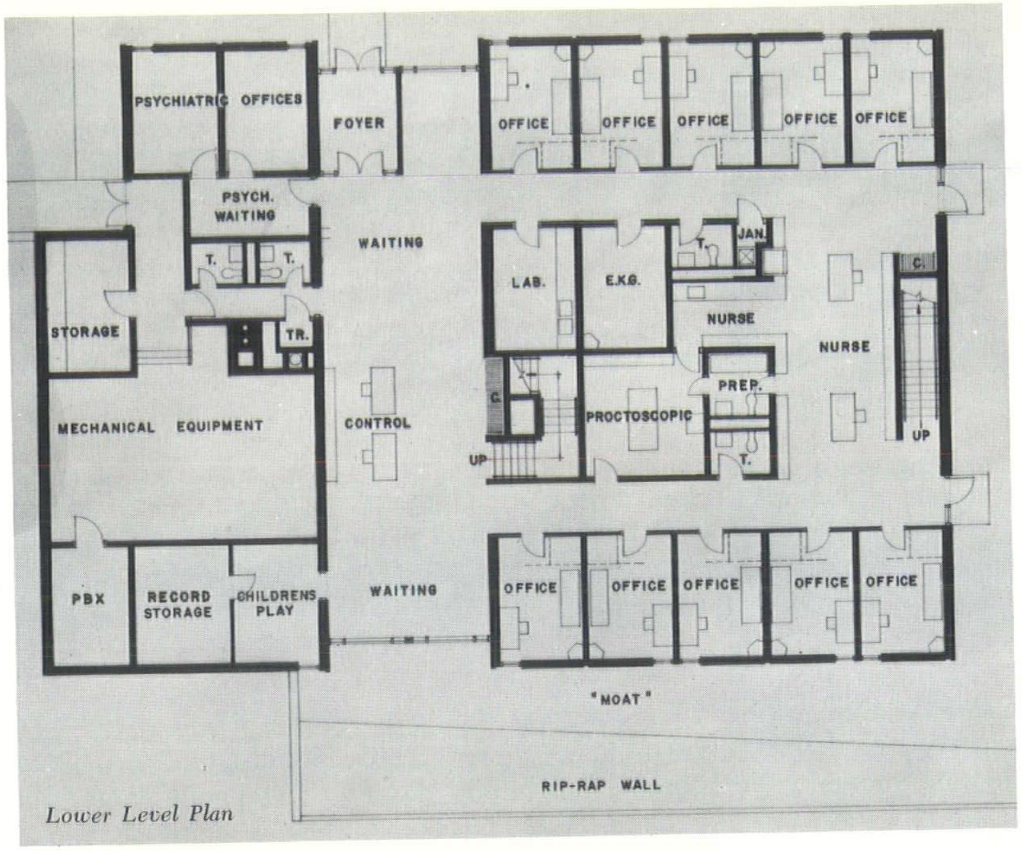
EFFICIENCY is essential in any well-run business, but in a clinic, with the complexity involved in medicine and with the urgency that the work frequently requires, efficiency and speed are paramount. Almost equal in importance to efficiency is the need to remember that the clinic works with people. Thus, while requiring the sound practice of any other business, a clinic must keep its clientele in mind. The two-level Exeter Clinic, completed in 1964, is designed to fulfill both of these needs.

First, the building is constructed for low-cost maintenance. The faces of over-burned brick wall with concrete columns and the concrete roof and floor slabs, besides being inherently attractive, require little care and offer fire and sound-transmission resistance. The windows, framed with oak mill-work, have steel sash, their lower panels being filled with sheet asbestos.

The interior also is constructed to minimize noise and danger of fire. The waiting rooms are walled with

Given a sloping site, Carter and Woodruff made a ramp to the upper level entrance. Viewed from lower-level windows, the "moat" and rip-rap wall form a sort of courtyard.





Lower Level Plan

Functionally, the building has no back. Here, near one of the two parking lots, is the main entrance to the lower level. Besides having differing functions on either floor, the clinic clearly is zoned vertically into three separate areas.

brick, the rest of the building with sand-filled concrete blocks. Ceilings are of acoustical tile and the floors are vinyl asbestos tile. Contributing to low maintenance costs and to sound absorption, and adding to the tasteful decor, the floors of the waiting rooms and the corridors are carpeted.

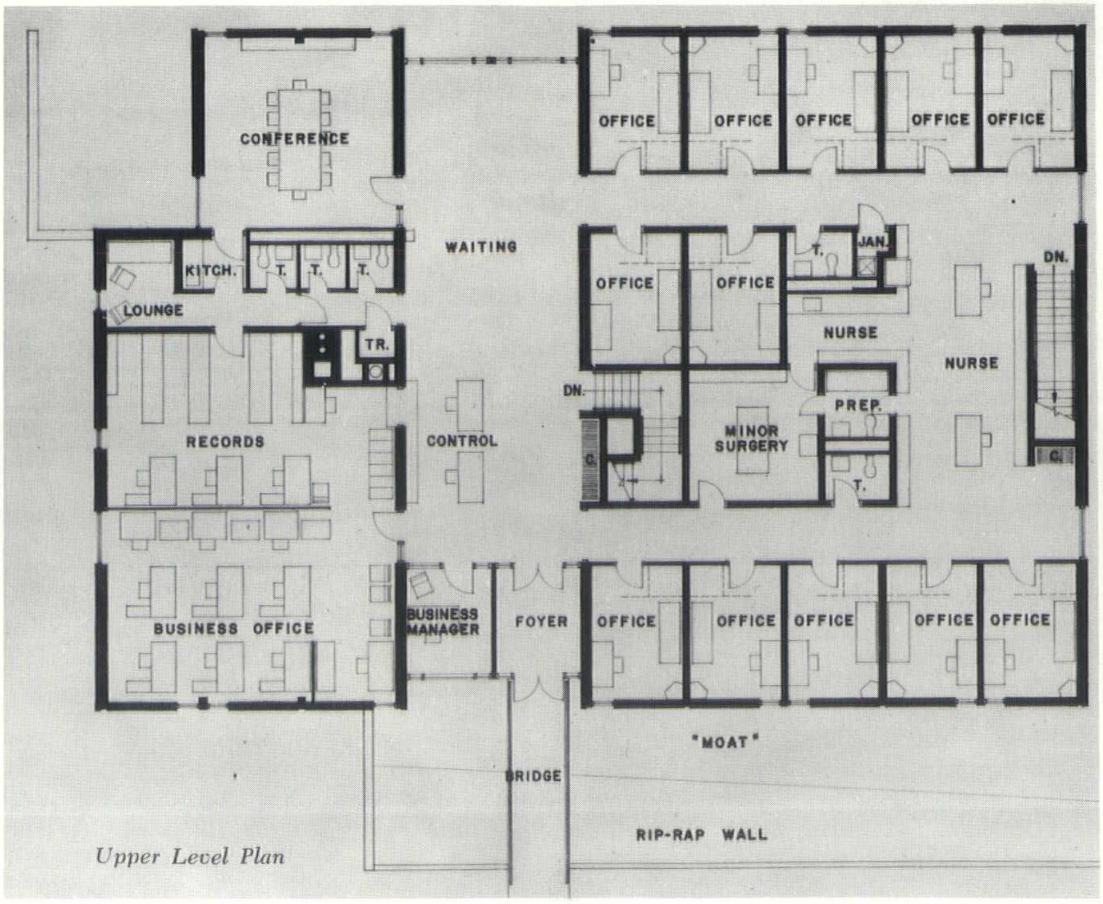
The interior is a model of well-considered organization. To avoid the "mass" aspect of clinical practice Carter and Woodruff separated the waiting areas into four sections — five, including the children's play room on the lower level. The division minimizes the number of patients in any one section and so lessens the sense of impersonality and of interminable waiting. The psychiatrists' waiting lounge in the northeastern corner of the lower level emphasizes this objective. This smaller room affords more privacy than the others, thereby reducing a patient's possible embarrassment.

In addition, the division of waiting areas allowed the architects to take advantage of the site. They de-

signed the building with separate main entrances at either level. With the doctors' practices divided categorically and with parking lots both in front and in back, a patient need never climb stairs for treatment. Although this arrangement necessitates two controllers, duplication of activities is kept at a minimum. Records are shuttled back and forth by a pulley device behind the upper and lower level control desks.

The business, service, and maintenance areas, arranged to be conveniently accessible yet removed from the operational center, are all contained at the northwestern part of the clinic. Here the convenience of working personnel has been considered. The conference room, for instance, besides opening into the lobby, also connects with the kitchen for coffee sessions and is frequently used as a lunch room. The records room, the business office, the manager's office, and the control desks are separated and still mutually available. (A door connecting the business office to the manager's

Spacious and comfortable, the waiting rooms avoid clinical barrenness with carpeting and soft, recessed lighting.

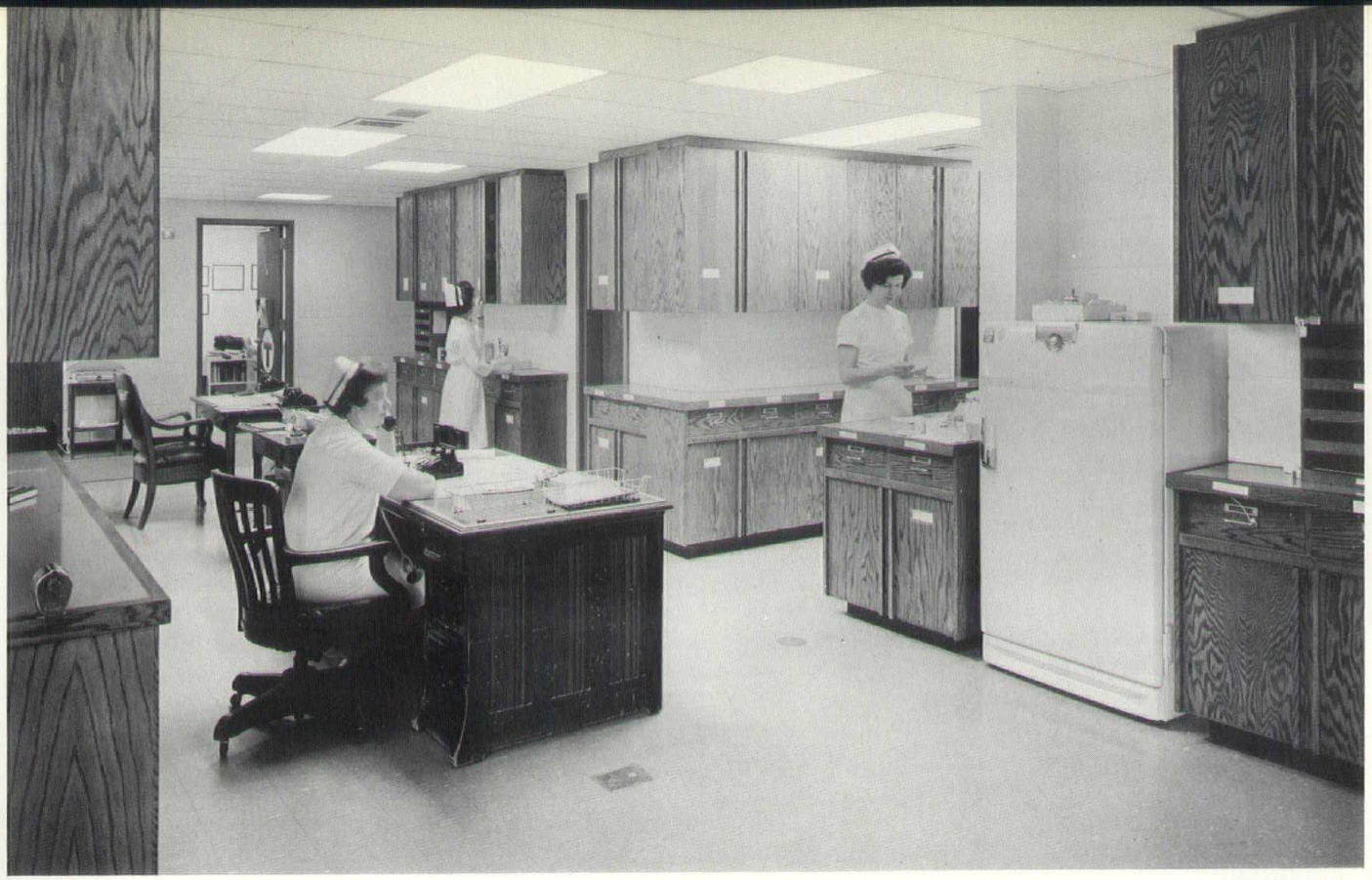


Upper Level Plan

In the treatment rooms, the wall expanse is broken by windows which permit light and ventilation, and yet afford privacy.

office is not shown on the floor plan.)

The operational center comprises the rest of the structure. The horseshoe arrangement allows fewer nurses to serve more doctors at once. On either level the nursing staff has easy access to all medically functioning rooms. The twenty-four treatment rooms also are divided logically. On the lower floor, near the laboratories, are the internists. Near the children's play room are the pediatricians. Psychiatrists also share this floor. The upper level is divided among general practitioners, obstetricians, and surgeons, the last having their treatment rooms



The nurses' areas on either floor are accessible to treatment rooms along both corridors. The outlet on the floor near the nurse's desk is for utility ducts running beneath the floor. In front of the desk is the nurses' preparation area, which connects with the room set aside for minor surgery on the upper floor and with the proctoscopic examination room on the lower level. The doorway (in this photograph partially obstructed by cabinets) leads to the patients' preparation area, and from there to those same operating rooms.

Carpeting and staggered doorways reduce the apparent length of corridors. Along with sand-filled concrete block walls and ceilings of acoustical tile, the carpets also reduce sound transmission.

near the general operating room. Depending upon his practice, a doctor may use one, two or as many as three treatment rooms.

Here too, details underscore the concern for the patient's privacy and convenience. Each treatment room has a curtain separating the entrance from the room itself. This gives the patient a semi-private dressing room just behind the door and allows nurses to enter the room while a patient is being examined without exposing him to the hall.

The hot water for fan coil heating units is arranged so that in the future it can be chilled for summer cooling. The building itself is constructed to allow for expansion on the operational end. The driveway to the rear parking lot is far enough away from the clinic, across the lawn, to leave room for the building of additional treatment rooms. Forward-looking in conception and execution, the Exeter Clinic is designed not only to serve the present, but to accommodate the future.

Rendering includes proposed addition at left end of building.

Herbert E. Sargent Hall
Wolfeboro, New Hampshire

Architect — Alfred T. Granger Associates

General Contractor — R. E. Bean Construction Co., Inc.

Photographer — Walt St. Clair

WHEN Brewster Academy officials decided to increase their student enrollment, they selected a new dormitory site on scenic Lake Winnipesaukee, a location which Architect Alfred T. Granger used to good advantage in his design for the Herbert E. Sargent Hall.

Large fixed windows of Pittsburg gray glass not only provide bright interiors, but give the student views of the lake to the west or the rest of the campus on the east. This type of glass subdues sun glare and is obdurate to uneven lighting. The building, which houses forty-two boys with two faculty suites, has a contemporary design in keeping with the remainder of the Wolfeboro campus.

The sloping site allowed for the construction of two stories on the front of the building and three floors on the back, with room at the south side for further expansion if the school desires.

The basement has large room for recreation, trunk storage and th

utilities as well as two student rooms and a faculty suite. Long corridors bisect the main floors of the building. The front of the first story has four student rooms, the main entrance and a suite for a married faculty member. The opposite side contains the stairwells, four student rooms and toilet facilities. The second floor is similar but does not have a faculty area.

Each student room was planned for two boys with a double wardrobe and closet constructed of birch panels, lining one side wall. Formica tops the dresser and the built-in desk which runs the width of the large window.

The ceiling is a suspended T and T system with acousti-cellotex fiberglass panels, while the walls are painted concrete block. Vinyl asbestos tile is used on most floors except for the ceramic tile in the lavatories and which also forms the walls and ceiling of the showers.

Concrete footings and waterproofed foundations support the building while a cement on earth basement utilizes an asphalt tile floor. The exterior is sandstruck brick backed by load bearing concrete blocks with each six courses of brick bonded to the blocks by headers and an air space between. Separating the brick sections are pine window-walls, backed with one inch of insulation, with casement windows for ventilation on either side of the large fixed panes. Blue plywood panels at the front entrance add the necessary color accent.

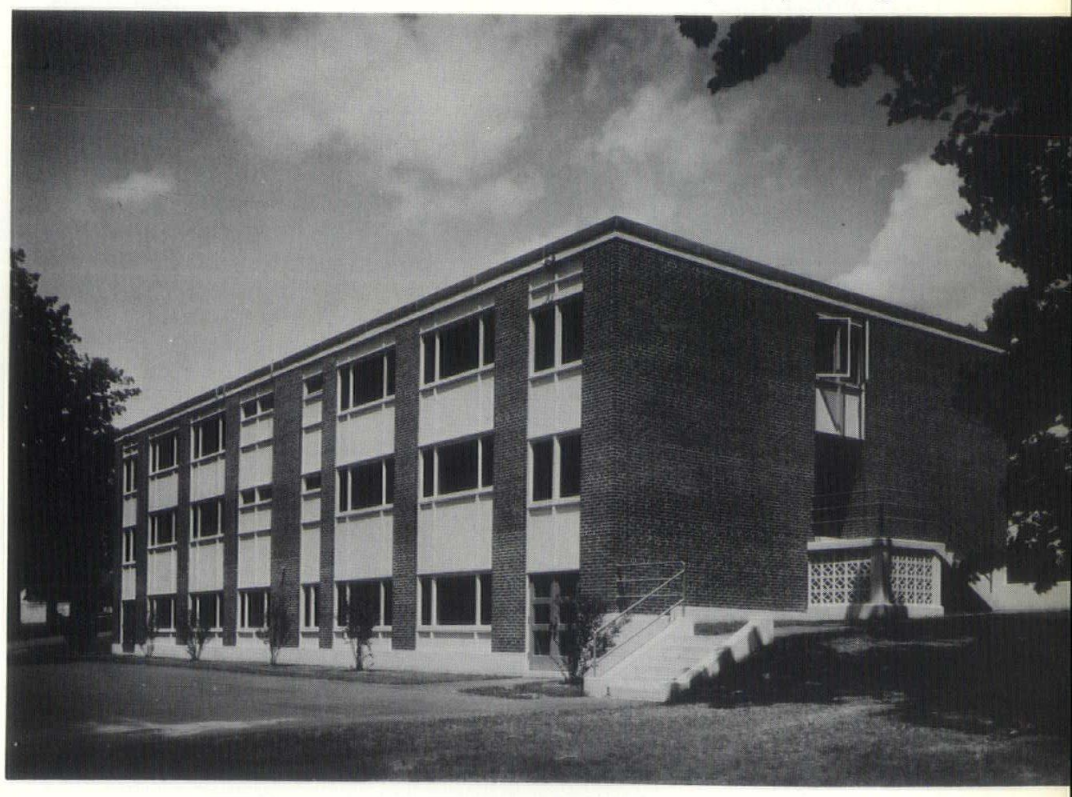
The floors are supported with open trussed joists and steel girders with two and a half inches of concrete on cecor panels. Douglas Fir rafters support the roof which has the standard twenty year asphalt and gravel bonding, with lead coated copper gravel stops and copper flashing. Forced hot water heat is controlled by an exterior thermostat.

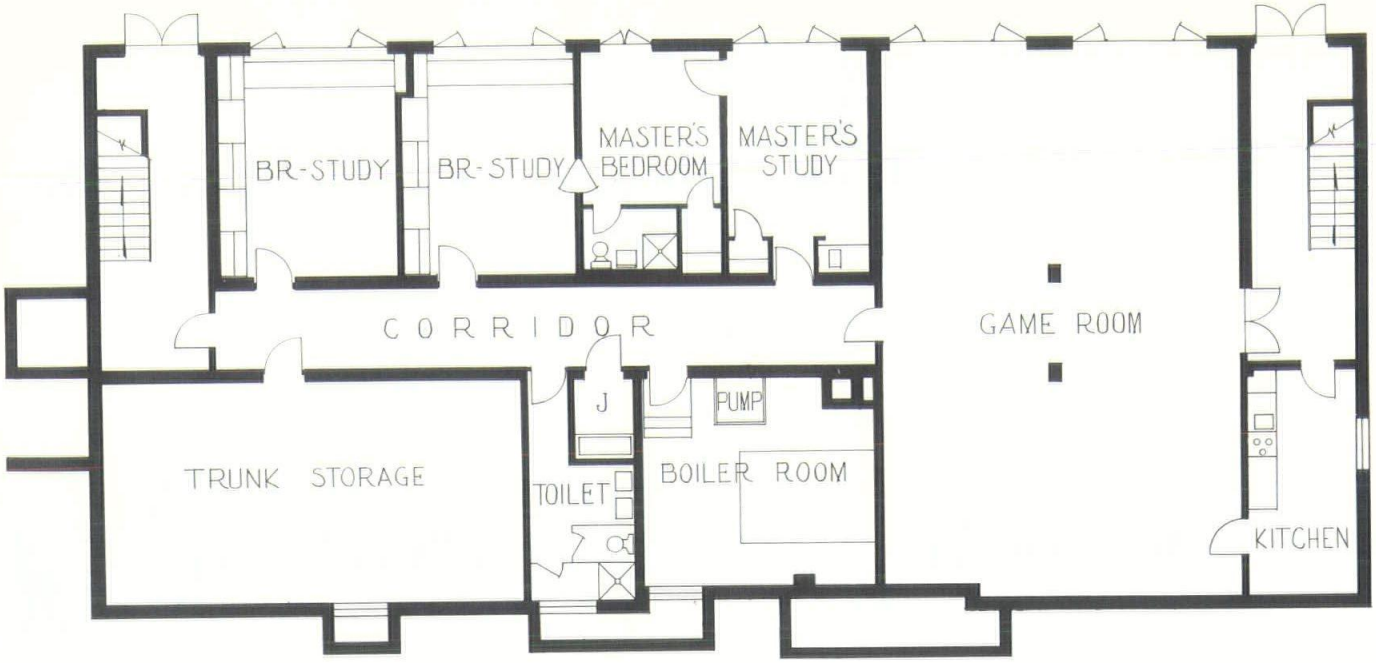
The cost per square foot of the $213,812 building was $16.87 based on 12,672 square feet.

Wilfred Paro, Headmaster of Brewster Academy, commented that it is "a very efficient building" filling the school's needs and, in an attractive manner, providing the housing required.

Large gray glass windows permit plenty of light, reduce glare and offer views of Lake Winnipesaukee.

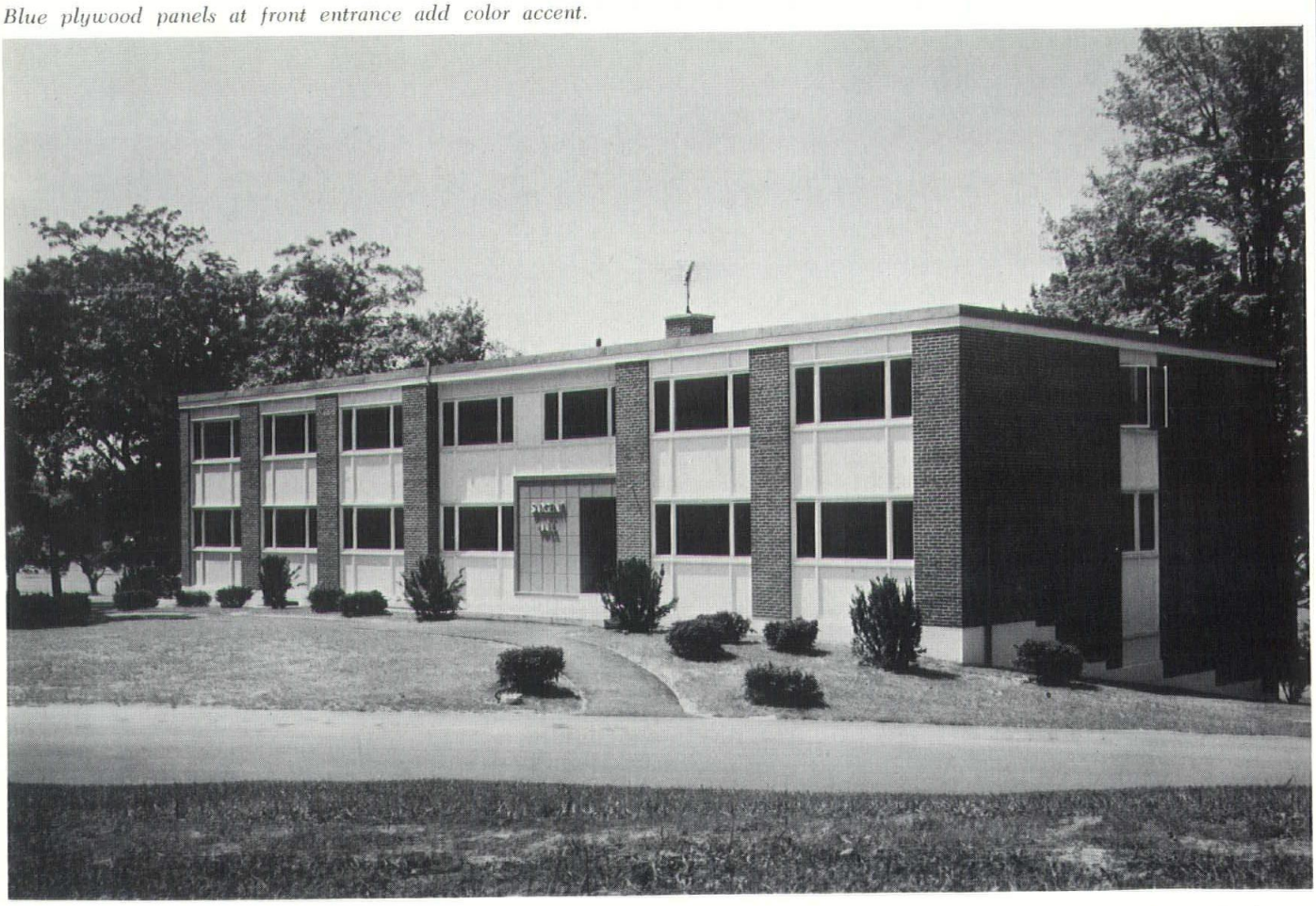
Sloping site allowed construction of three stories in rear, two at front of building.





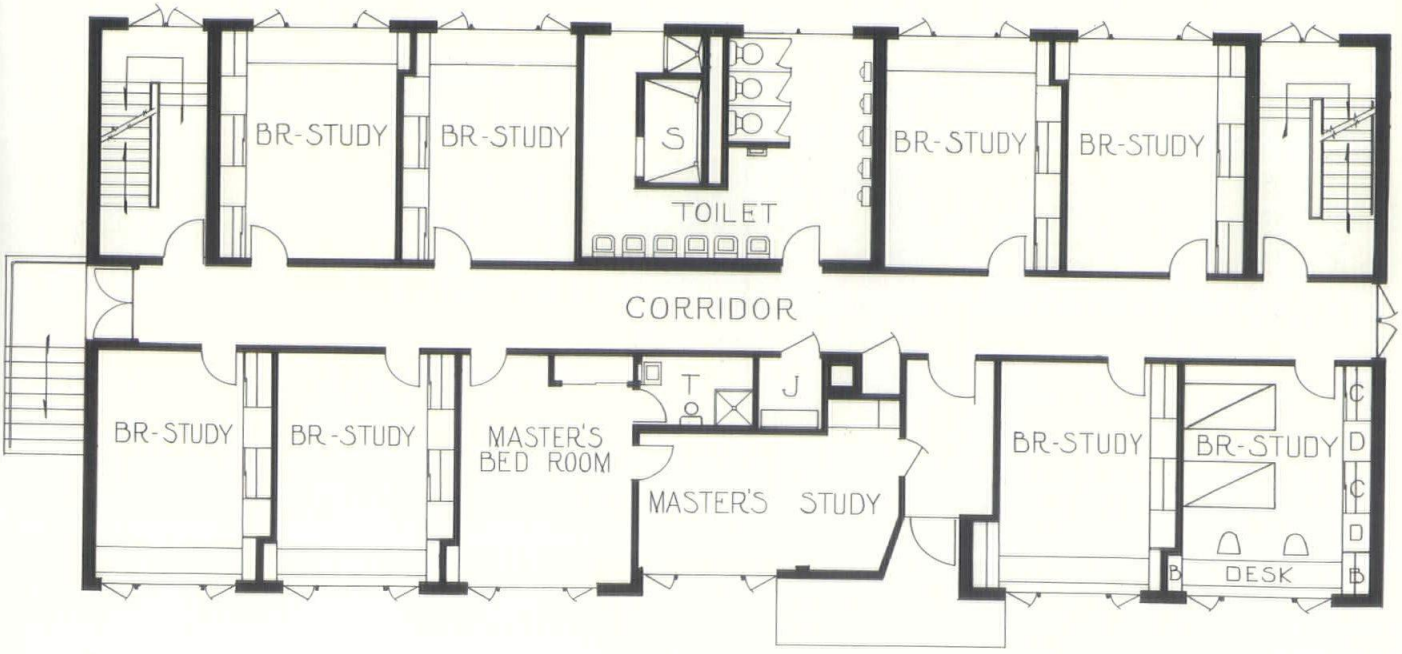
Basement Floor Plan

Blue plywood panels at front entrance add color accent.



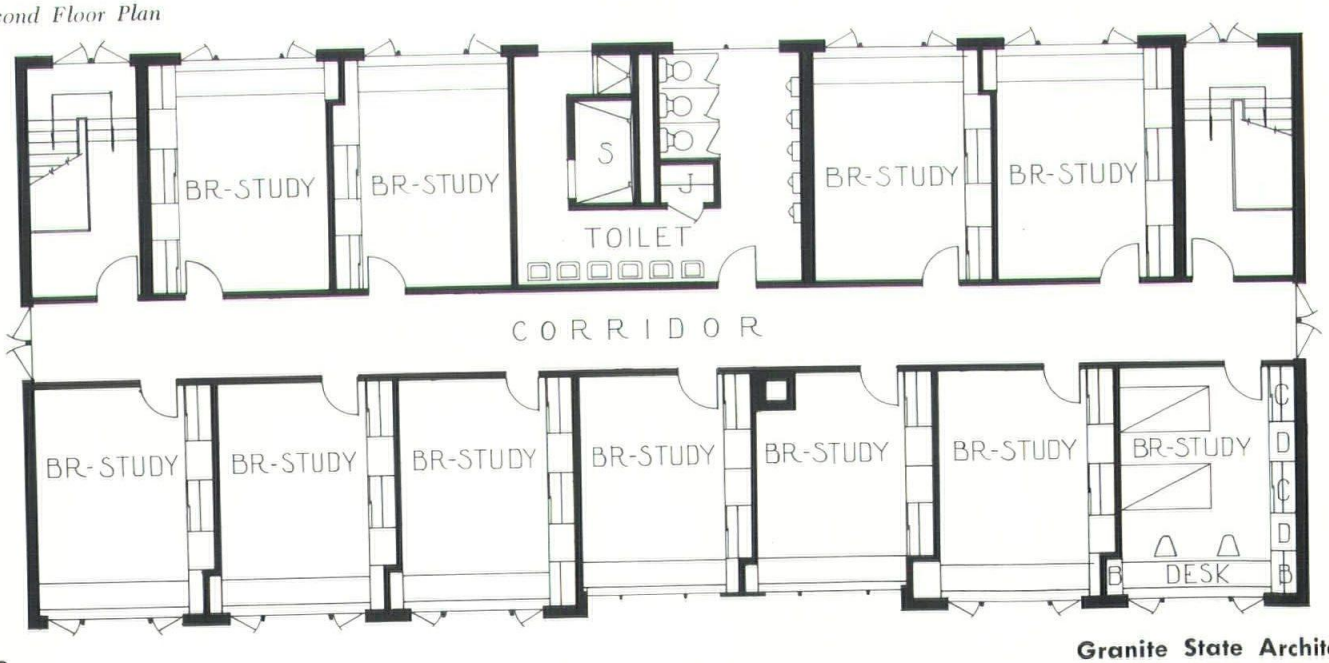
A birch panelled wardrobe and closet is provided for each student.

First Floor Plan



Formica tops desk and dressers in student rooms. Casement windows on either side of large pane are for ventilation.

Second Floor Plan



Notes and Comments

(Continued from Page 7)

to turn their backs on a program which ultimately stimulates the local economy.

"A sound professional staff," Hilgenhurst continued, "is a third basic requirement. Although many people oppose high salaries for urban renewal officials, it must be remembered that they are working with large amounts of money — money which must be properly dispersed — and this requires the best possible men." The BRA, a massive project, has a staff of about 500 persons, and in his department Hilgenhurst has about twenty-five, most of whom are professional planners or registered architects.

A capable staff is needed also to provide a comprehensive plan. "If we are going to build an economically and socially viable city as well as one with physical beauty, we need experts and lawyers who understand federal laws, and we must consider the relocation of people and their jobs." Hilgenhurst cautioned against the hiring of "instant consultants" who arrive to prepare a program and then leave. "Urban renewal requires constant watching, and a well-balanced organization is needed to face the problems and react to the opportunities which arise." One important facet of urban renewal, especially in New England, which he outlined, is rehabilitation. "The plans should call not for razing buildings indiscriminately," he said, "but for saving the architectural heritage for which the region is known." He cited Portsmouth's Strawbery Banke project as an example of thoughtful planning. Hilgenhurst also stressed continuity of colors and construction materials as important in towns to help retain a cohesive character.

The speaker emphasized that despite the widespread need for renewal timing may be the most important factor in supporting a program because people quickly forget old problems. "The surest way to success," Hilgenhurst concluded, "is to have a meaningful program in which both the professionals and the community have been consulted and have decided what is going to be right."

Following his short lecture Hilgenhurst showed slides of many of the Boston programs, including the government center and the waterfront project. Finally, an AIA—sponsored film, "No Time for Ugliness," was presented to illustrate the requirements of a burgeoning population and industry and how these were met and overcome by certain cities. As the film clearly points out, some cities have failed, but most others, through cooperation, and, at times, courage, have succeeded in creating metropolitan areas which use natural beauty and other resources for the development of a pleasant and productive place to work and live.

The film "No Time for Ugliness" may be obtained from:

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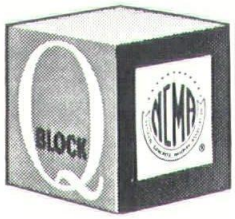

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Claremont Nursing Home

(Continued from Page 13)

room and a storage closet. The southwest wing is the longer of the two patient areas and has a fully equipped sub-station at the mid-point.

There are twenty semi-private and ten private rooms and the modules were designed with similar rooms back to back. The semi-privates must share a bathroom, but the private rooms have their own separate toilet facilities. Windows in the rooms have a large pane at the head of the bed so that patients have a clear view outside, and an awning section at the foot of the bed for venitlation. Lavatories are mechanically vented as the architect did not want small windows to break the pattern of exterior modules.

At the junction of the main wings are two tub rooms entered through doors off the corridor. Constructed in ceramic tile, these rooms have wheelchair showers and island tubs permitting the nurses to approach from any side. The walls are fitted with hand rails.

To the right of the lobby area is the service wing including the utility room with large closets, a room for visiting barbers and hair dressers, the staff lounge and locker room, kitchen, and receiving entrance. On the end of the wing, separated from the main building by a fire wall, is the boiler and incinerator. All of this area is as remote as possible from the patients, in fact, the receiving door is hidden from most patient's view.

Located in a residential area, the site required considerable fill in order that it be in keeping with neighboring property. The pitched roof is surfaced with asphalt shingles, while the walls are brick over a wooden frame.

The interior, which has a one hour fire rating, is wooden frame with sheetrock walls, a ceiling of acoustical tile and cement floors covered with vinyl tile. The kitchen and tub rooms have quarry tile floors with Keene cement ceilings.

The wings are separated from the lobby with solid masonry fire divisions. Double doors here are held back magnetically but close auto-

matically when the fire alarm is sounded. This would prevent flames or smoke from spreading to all parts of the buildings and patients and staff may leave through doors at the ends of the wings. All corridors have hand rails, recessed lighting and sprinkler systems.

At the far ends of the wings are outside ramps for use by the ambulatory patients. The wings form an angle which bisects due south creating a warm sun trap. Shrubbery in this area follows the exterior of the building, outlining an ambulatory area. When full grown, the shrubs will increase the privacy of the patients.

Architect Lewis has designed a building which has a pleasant non-clinical atmosphere, but it also meets the needs of patients and staff with modern design and facilities.

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Improving The Townscape

by Robert Burley, A.I.A.

What to do with cities and downtown areas is a problem of growing concern not only for architects but for all perons interested in their surroundings. A natural beauty and environmental quality workshop held recently at Plymouth State College attempted to explain the problems facing those disturbed by the rapidly diminishing open spaces and with the increasing ugliness of urban areas. Among the speakers was Robert Burley, Vermont Chapter A.I.A., who lectured and showed slides on "Downtown and Open Spaces with Special Attention to Parks and Scenic Buildings." Mr. Burley was associated for seven years with the late Eero Saarinen and Associates, a firm which designed a great diversity of projects from furniture to cities and airports, among them the Dulles Airport in Washington. He also assisted with the design of the United States Embassy in London and the famed Jefferson Arch in St. Louis. A graduate of Columbia University with degrees in architecture, Mr. Burley, who lives and works in Waitsfield, Vt., is the architect for the Master Plan of the State Capitol in Montpelier and currently is conducting a survey of "Architecture Worth Saving in North-central Vermont." While time prevented us from using Mr. Burley's illustrations, we still have included his comments on the slides because of their additional interest.

I would like to quote Mr. Saarinen's definition of the scope of architecture. "I think of architecture as the total of man's man-made physical surroundings. The only thing I leave out is nature. You might say it is man-made nature. It is the total of everything we have around us, starting from the largest city plan, including the streets we drive on and its telephone poles and signs, down to the building and house we work and live in and does not end until we consider the chair we sit in and the ash tray we dump our pipe in. It is true that the architect practices on only a narrow segment of this wide keyboard, but that is just a matter of historical accident. The total scope is much wider than what he has staked his claim on. So, to the question, what is the scope of architecture? I would answer: It is man's total physical surroundings, outdoors and indoors."

If one word would sum up everything that I have to say it would

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probably be *awareness*. At some time in each of our lives we reach a stage when we are truly aware of everything around us. Unfortunately, the psychologists tell us that that time is about three months of age, and from that time on it's all gradually downhill until we reach the final closed mind and narrow outlook of old age, which is further described as maturity.

Once you have developed an awareness of those elements which make a townscape or landscape good or bad, you never recover. I'm afraid that I will always be disturbed by wires, poles and signs. I have developed a distinct allergy for acres of hot asphalt covered with automobiles. Worse yet, I have a disease of criticizing and complaining about such things that I see that bother me – with result that some people probably steer out of my way a bit. However, with all good intentions, and a certain amount of sympathy, I hope that my disease proves contagious. I know that I'm not the only one who has it: Peter Blake has it and has let off some of his steam in *God's Own Junkyard*. I suspect that Richard Brett has a fairly bad case, along with many others in this room.

Environmental quality breaks down into three separate areas:

I. The existing rural areas which were clearly covered under other portions of this workshop.

II. The existing urban areas which are part of this morning's session, titled "Improving the Townscape." and

III. What I call a no-man's land, the transitional area which is just becoming urbanized, the strip highway developments in the suburbs. Like Mr. Saarinen, I would like to extend my thoughts on the townscape to as wide a scope as possible, to include this land of the commercial developer, to the improvised – automobile – parking lot – downtowns of the future – but I hope soon, the past. – The land of the quick dollar, of rapidly compounding problems, of traffic tie ups and fatalities . . . the area where I feel our society is now committing one of its greatest tragedies.

In New England we have urban architecture that should be saved and which can be put to a useful, economic purpose. And we have the capability of constructing new buildings that are worthy of their traditional neighbors. Traffic and parking can be improved, – not just improved, *solved* –it is a simple matter of planning and engineering logistics. And we can provide a quality environment for people – after all, that is our prime purpose, not just to make money in our urban areas.

As soon as we wake up to the fact that if we buckle down and build a quality environment, the profit will follow. Our cities and townscapes will be on the way to both health and wealth. Take one element of the city that makes it attractive to people: parks. In New England, parks or commons were at one time the first thought. Now that we have expanded many times over, we still seem to be struggling along with the same green areas that were just adequate for the 1860's – not the 1960's. No wonder people can't wait to jump in their cars and head for the open (but not for long) spaces of the suburbs. We let our

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forefathers do the work—lay out the green, locate the meeting house, plant the now venerable maple trees. And what we have that is good is largely their work.

What have we contributed: just more houses, more parking, more traffic, and more strip developments. Those are our suburbs. We've forgotten about parks. Once every ten years we go to Yosemite. That's as much as we think about parks. That's the end of it; back to the same old grind; back to the same old strip; until we save enough money for another trip. Well, every American could have a park within walking distance. You can walk across old London from green to green and we are much more capable of doing the same thing here in America. Maybe it is time that we became aware of what parks can do for us, once again. We all thought that we could hop in the car and escape to our own private park in the suburbs: but that isn't going to work: not for the expanded America of the year 2,000.

From the standpoint of urban open space, we think of parks as a *designed* quality environment — not just as natural preserves. The first concept of a park is of a green space in the summer, or a white space in the winter amid the buildings of the city. The park represents coolness and relief in the summer, solace in the winter.

We have all seen beautiful buildings and occasionally have seen them well-grouped to form a handsome townscape. There are of course excellent examples in Europe, of the single building in the countryside and of both great buildings grouped in cities and of less great buildings, hardly distinguished in themselves, but which together can form an unforgettable townscape. The examples are not confined to Europe; we have buildings that are certainly beautiful in this country as well.

But how soon these examples are forgotten in what has become the everyday environment for a vast majority of our people: the slums and the suburbs and the strips of commercial development along our highways. The foreign architect visiting this country has time and again been disappointed to find the picture magazine image of Yellowstone and of charming villages and cities full of crisp new buildings, strongly outvoted and inundated by an architec-

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ture of signs, both along the highways and in our downtowns, and that the beautiful man-made environment is often difficult to find. You have only to look at our present national environmental product, our new construction, to see how quickly the good examples are forgotten. Are we preserving our old downtown buildings? Sometimes we tear them down, quite often now we cover them up, as if we had nothing to say architecturally or as if we were ashamed of them. When we tear them down, they may become parking lots; or if we erect a new building, it is likely to be of the cheapest possible cost per square foot, a favored criteria for success in architecture these days; and it also runs the risk of being made from any one of 10,000 different materials and colors available today.

Yet, for all the great variety of materials, the whole country is developing a tremendous architectural sameness: a sameness of mediocrity and tastelessness.

Look at our new schools. They all appear to have come to the same conclusion as to the cheapest way to provide classrooms; and a school in one state is difficult to tell from one in the next. The fact that none of them have any particular character doesn't seem to matter. They are one blob after the next and completely lacking in dignity. I suspect that they provide suitable inspiration for blobs of children.

And worst of all, look at our new stores, our market place, our new asphalt, concrete block and neon strips. We have been destroying our traditional city cores and replacing them with a downtown out along the highways. Any city of any size has at least one, whether it is in Vermont, as here, or in Colorado, New Jersey or Pennsylvania. And they all look the same. More than any other environment produced by our society, they are a no-man's-land. Many people shop there, but few people want to claim them.

The new downtowns, the suburban strips, may someday be even more of a problem as we come to realize how poor they really are. They are neither landscapes nor townscapes. While some shopping centers are an exception, the average strip is at best an improvisation.

The problem does not apply to just large cities, the Detroits, Albanys or Burlingtons. Here is Waitsfield, Vermont. Waitsfield is basically an attractive town with several good residences, a handsome church and a covered bridge. But I suspect that the town may have been more attractive a generation or two ago. Here is the town center: potentially a parklike open space. But it has been paved wider than necessary and without trees, almost in imitation of the strip shopping centers. In town there are buildings for sale and rent, yet a mile or so south is a new restaurant with its own parking lot; and a bit further, a new church with its own parking lot. North of Waitsfield there is new construction spreading out along Route 100, one of our scenic corridors: new service buildings, and about half a mile away — just far enough that you need a car — a group of new houses, a suburb of Waitsfield. Every year, as the center of Waitsfield fails to take any substantial action, there is

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increasing talk of a new shopping center outside of town along Route 100, where the parking is easy. So you see, the same things that have happened to our larger cities and highways, are occurring in even the smallest towns and cities of New England.

The solution to a hopeless suburban strip is often in the form of a by-pass. Since we would hardly make the same mistake twice, the new by-passes are controlled highways, without signs or businesses. This is happening more and more, particularly as our downtown areas realize how they can become the proper focal points for entire regions, as they once were. The strip people cry that they are being put out of business. Well, I think that's too bad. I think that it is time for America to wake up, that we should stop paying billions of dollars for highways and then let people come along and spread the yellow pages along both sides, creating traffic delays and hazards. In Vermont and New Hampshire we should wake up to this now. Otherwise we will continue on our way to becoming one big drive-in, just like New Jersey.

From a planning standpoint, it is necessary to refocus on the downtown and architecturally we can focus once again on the neglected townscape. So far as buildings are concerned, one rule stands out above all others. As an architect, I can give no better advice than to allow each building to look its age. A sound traditional building will look best if restored to its original appearance, don't try to make it look like something that it isn't. A new building should look as if it were built this year; trying to recreate Old Bennington will always be second best. The reproduction of the old Colonial mansion never rings quite as true in a new age and a new setting. Good traditional buildings in reasonably sound or reparable condition such as this one in Montpelier should be preserved wherever possible, providing that they fit the town plan and can still serve a useful function, for these are often the buildings that give a city its texture and character. Many cities are completely unaware of the good existing

architecture that they have to work with. This would seem to be the case in Montpelier, where, as you drive past on the opposite side of the Winooski, the City appears to have the Capitol dome and not much else. The average citizen seems inclined to either cover everything up or tear down and build new.

The problem seems to be one of making people aware of what they have. And this is what we have been trying to do – getting them to open their eyes, stretch their necks and allow themselves a little imagination. As you look around Montpelier, up a few streets and around a few corners, you are amazed at what you find: On State Street, two early 1800 houses, one from the Federal Period and one from the Greek Revival Period. Next to the aluminum shrouded bank building, what looks like a conglomeration of colors and materials turns out to be a cast iron facade from about 1870. It is from the period when steel architecture had its roots, and we didn't quite know about things like I-beams, so the metal columns were cast in the form of classic stone columns, but being metal, more slender. Cleaned up and properly painted, this will become a very handsome facade of historical value. A few buildings such as the Vermont Mutual Fire Insurance Building already illustrate how an old building can be restored to advantage, often as a prestige address. The Pre-Civil War Courthouse is still in use and is a real character-maker for the street.

We are the architects for the Masterplan of the Vermont Capital Complex, and in addition to recommending certain new buildings, as part of the first phase, have recommended retaining the old Pavilion Hotel. With a new, fireproof interior structure, the building can be put to use as a State office building. For the State it will save six months of construction time and $600,000. And it will also save a Montpelier landmark of historical and architectural significance. Our New England cities and towns have many assets which can be put to use in revitalizing the downtown areas. More often than not, the use of an older building will save money and properly

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restored downtown areas can take on a character that can hardly be matched by a new suburb. If buildings are difficult to use and maintain and of doubtful architectural value, by all means they should be torn down. If new buildings are to be built, they should be as worthy an expression of our time as their best traditional neighbors were of theirs. WHAT CAN WE DO? Our first task is to create an awareness of what is ugly and what is beautiful, of what is a worthy goal and what is unacceptable, unnecessary, uncalled for . . . of how our urban areas have been neglected. In other words, we have a task of education. In Montpelier there has been a need to make people aware of the good architecture which they already have and can utilize to advantage. People should be made aware of how pleasant and convenient shopping can be in a city, and of how insulting the standards of the strip can be. They should be made to look at how pleasant living in our society can be and how there is no need to settle for the monotonous tract of the suburb. They must be aware of how our society is disappearing.

The first task is to make everyone aware that there is a problem; that they do have a choice between accepting second-best and having a truly high standard of living. Once the problem has been defined and understood more thoroughly on a general level, then you can proceed with the cure. Fortunately, most of the cures are known, so far as the townscape is concerned. Governmental and civic groups need to work with professional planners and archi-

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tects to select and apply the right concepts. Most of the necessary concepts already exist and have been proven in other situations. Professional assistance is essential at this point, not only in establishing the correct basic planning concepts, but in translating those concepts into reality by means of actual landscape, architectural and engineering designs.

Passing from the concept or plan formulation stage, we have then come to implementation. Successful implementation depends upon an educated public, active leadership at the community level, and having the proper solutions — with various federal assistance programs available, there is no reason for any community to lack the best professional advice. Realistic goals can be achieved; and you will be surprised how ambitious reality can be. If there have been failures in such programs, I would say that they have more often failed for having attempted too little instead of too much. And I would like to quote Daniel H. Burnham: "Make no little plans. They have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing asserting itself with evergrowing insistency. Remember that our sons and our grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty."

Finally, in all stages, the Federal Government appears to be on our side. They are vitally concerned with not only the welfare of our cities but with the appearance of our townscapes. They are ready to assist in many ways — which does not mean that they are going to step in and do the job for you. As Secretary Udall pointed out at the Vermont Conference on Natural Beauty, it means the helping hand, not the handout. The Federal Government has remarkably few strings attached. Part of the educational program is to make it clear to the towns and cities that this is an opportunity for them to set their own standards, make their own choices, determine their own goals.

The opportunities for making our townscapes a source of pride and delight are without limit. The problems are many times easier in Vermont and New Hampshire than in other parts of the country, that is, if we act now. Both the concepts and means are available. All that is required is the awareness and the will.

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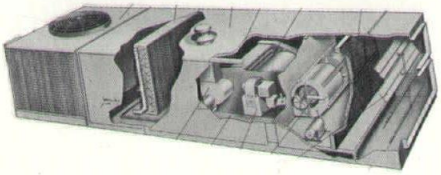

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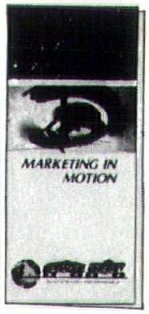

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